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Christopher Hogwood, *Artistic Director*

173rd Season

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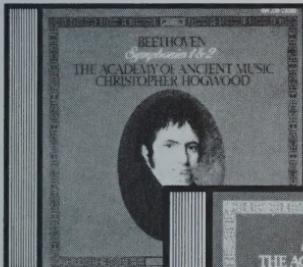


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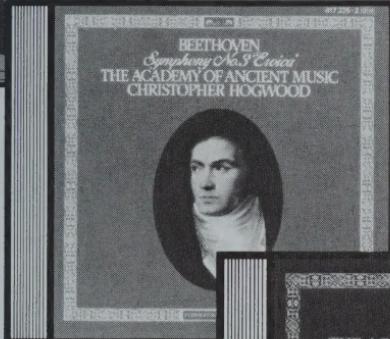
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Christopher HOGWOOD

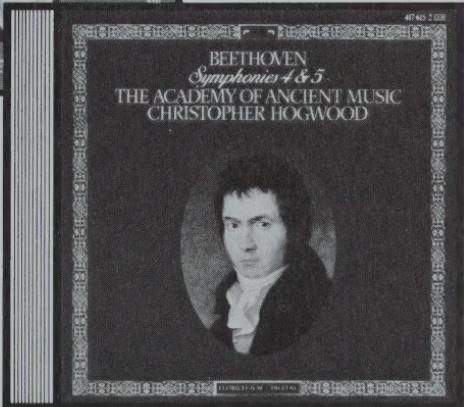
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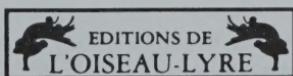
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Franz Joseph HAYDN (1732–1809):
Symphony No. 4 in D (1759–1760)
Notes by Stephen Parkany

.....

The vivacious Symphony No. 4 dates from *before* Haydn's famous years of experimentation and growth at the country palace of Prince Eszterhazy: it marked an early step toward respectability, not only for Haydn, but for the Classical symphony itself. An outgrowth of the Baroque period, the dance-related succession of fast, slow, and fast movements in the symphony came straight from the opera overture of the time, but spread still more widely as an independent instrumental style. As the simple phrasing and clean outlines of the newer music (which people at once called Classical) took hold in 18th-century Europe, so did its new symphonies gain in prestige—in Vienna no more than anywhere else.

Of course Haydn would become the symphonist *par excellance*, with more than one hundred to his credit. But as a young, struggling Viennese free-lance musician (and budding composer), he actually shied away from them for years, until he was at least twenty-five. Only some summertime conducting posts—especially a well-paid but short-lived one for the dissolute gambler Count Morzin—began to give him the occasion to write orchestral music. (Yet what he remembered best later on was the day the Countess bent so far to peer at the music he was playing that some of her clothing became “undone,” which made him lose his place; to her protest he replied, “Madam, who would not be undone at such a sight?”)

The Symphony No. 4 apparently was composed for Morzin's concerts. (Not long after attending one of these, Prince Eszterhazy recruited Haydn for his own, better-heeled establishment—the big break of the composer's career.) Haydn's symphonies reveal a myriad little-known delights,

and No. 4 is no exception. Its three movements (the usual number at the time) feature a bright yet lyrical, at times even plaintive opening *Presto*; a ghostly, ruminative slow movement (with the tones of the Baroque still very much in evidence); and a sprightly finale, like a brisk *Minuet*.

Altogether this gem of a symphony shows to advantage both the fresh and compelling Classical style, and the strong new personal voice within it.

W.A. Mozart (1756–1791):
Piano Concerto No. 21 (“Elvira Madigan”)
 in C Major, K. 467 (1785)

.....

The Concerto K. 467 has been unable to shake the tag “*Elvira Madigan*” for twenty years, even with that Swedish film blend of eroticism and Sixties radicalism largely-forgotten. But the Concerto has been in the limelight ever since its well-documented Vienna premiere in 1785, at one of Mozart's own “Grand Musical Concerts.” The composer, age twenty-nine, was the most-sought-after virtuoso pianist in Europe. He rode high on the tide of popular fashion that had produced not only the *Gran Partita* for winds (heard on the first *Handel & Haydn* program this season), but gave rise, over a four-year span, to no fewer than fifteen great piano concertos—a commanding canon, Shakespearian in its rich variety, that permanently set the expressive standards for the genre.

Charles Rosen points to K. 467 as “Mozart's first true essay in orchestral grandeur”—in part derived from the marches he evokes from the very beginning; in part from the range of operatic voices, both comic and poignant, he brings to life throughout. But this concerto is not that of a brash *Wunderkind* (Mozart had passed that stage years since) so much as that of the lionized

(cont'd. on page 6)



Christopher Hogwood, *Artistic Director*

Friday, January 15, at 8:00 pm
Sunday, January 17, at 3:00 pm

SYMPHONY HALL BOSTON

Christopher Hogwood, *Conducting*

.....

HAYDN

Symphony No. 4 in D, (Hob. I/4)

Presto

Andante

Finale

MOZART

Piano Concerto No. 21 in C, (KV 467)

Allegro maestoso

Andante

Allegro vivace assai

I N T E R M I S S I O N

JARRETT

Piano Improvisation

PROKOFIEV

Classical Symphony: Symphony No. 1 in D, (Op. 25)

Allegro

Larghetto

Gavotte

Finale

Keith Jarrett, *piano*

Out of consideration for fellow patrons and our musicians, please maintain silence during the concert.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund and The Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

On the cover: *The Angel and Saint Cecilia* by Carlo Saraceni. The National Gallery, Rome.

(cont'd from page 4)

artist who dances before the public eye. In all three movements Mozart shows a new command of melodic invention. For instance, Rosen writes of the slow movement, that diaphanous aria, that Mozart's well-controlled fluidity conveys a "deeply moving impression of improvised song and formal design." New themes, indeed, emerge in ceaseless profusion—but they are really only subtle grafts and reworkings from the previous ideas. Unashamed to repeat itself on the largest scale, with these subtle changes or none at all, what Mozart has to say is worth hearing out.

Analogies to jazz are too easy, but it is true that as a pianist Mozart earned fame as much for his improvisations as for his compositions themselves. Free improvising held a prized spot on every concert program (as it does tonight). But it also came into play *within* the concerto itself: certainly in the solo *cadenzas* which Mozart wrote down for some other works, but not this one (Keith Jarrett plays those composed by the modern pianist Paul Badura-Skoda); and even whenever he left the written text of the familiar, composed passages a little bare (scholars differ on just when and how much). "What a wealth of ideas! what variety! what contrasts in passionate sounds!" raves an early admirer—writing of Mozart's improvising, even more than the actual concertos. "One swims away with him unresistingly on the stream of his emotions," he adds—much as in the flow of the music Mozart left to us.

Sergei Prokofiev (1891–1953):
Classical Symphony in D major, Op. 25
(1917)

....

If Haydn were still living, he would have preserved his own style, while adding something new"—wrote Prokofiev, in defense of his delectable *Classical Symphony*. Through his *Romeo and Juliet*, Third Piano Concerto, the inimitable *Peter and the Wolf*, and numerous other works, we know Prokofiev as fresh, yet unthreatening—the finest lyrical composer of this century. It was not always so. At age twenty-six,

Prokofiev enjoyed the status of an *enfant terrible*; yet not trusting in modernistic notoriety, Prokofiev decided to turn to safer, more traditional forms. Starting with the *Classical Symphony* ("No more grimaces! cheered its first reviewer), success began to honor him beyond all expectations.

The work started out as a lark: to write an orchestral work without using his piano, and thus to find cleaner, brighter orchestral colors by using imagination alone. The "Classical" part of Prokofiev's game came not from any profound study of music history, but only from relying upon the "proven" patterns of Haydn works he had studied back in the Conservatory: their clarity appealed to his tidy mind. The quick tinges of expressive piquancy which enliven the symphony are all the more poignant.

Prokofiev spent much of 1917 dodging the bullets of the two Russian Revolutions. Was the *Classical Symphony* itself an escape from "the world turned upside down" by the Bolsheviks? Maybe not at first; yet the work brought him enough stature, in those days of initial *glasnost*, to set off on a "concert tour" abroad, which lasted decades, before he returned to Mother Russia. And it became the "escapist" Prokofiev of music such as the *Classical Symphony* that both the world at large and, ironically, the Soviet Union itself, would come to love.



Sketch by Oleg Prokofiev of his father (1951).

CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records on the L'Oiseau-Lyre label.

Born in Nottingham in 1941, Mr. Hogwood studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play baroque and classical works on instruments appropriate to those periods. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has also undertaken conducting engagements in many European cities including Paris, Lisbon, Copenhagen and Ansbach and Lucerne festivals.

In addition to his orchestral conducting activities he has been a busy operatic conductor and has directed the St. Louis Opera, Berlin's Deutsche Oper, Paris' Opera Comique, and Venice's La Fenice.

Recently, he extended his contract as artistic director of the Handel & Haydn Society through the organization's 175th season in 1991. This March he will direct the H & H period orchestra in a recording of Handel's Opus 3 Concerto Grossi for L'Oiseau Lyre/London Records.

Mr. Hogwood has also been appointed Director of Music of the St. Paul Chamber Orchestra, commencing September 1988. He will be part of a three man Artistic Commission, including Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has made major contributions as both scholar and performer in the area of authentic baroque and classical music presentation and has been a successful and popular broadcaster on a wide range of musical topics.

JEFFREY RINK

Assistant Conductor

Assistant H & H Conductor Jeffrey Rink is equally at home with orchestra or chorus having spent much time in the study and performance of both bodies of repertoire. Mr. Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. In 1985, Mr. Rink was appointed as Conductor in Residence of the Washington Conservatory of Music where he taught conducting and directed performances with the Conservatory Orchestra.

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the "Boston Globe," "The New Yorker" and London's "Musical Times," and has directed performances of Brahms' "Requiem" and Beethoven's Ninth Symphony. He made his Symphony Hall debut this past December conducting H & H in Handel's "Messiah."

In addition to his work with H & H, Mr. Rink conducts the New England Conservatory Summer Orchestra.

O R C H E S T R A

.....

VIOLIN I

Daniel Stepner, *concertmaster*
Joseph Scheer
Judith Shapiro
Judith Eissenberg
Daniel Banner
Lisa Crockett

VIOLIN II

Michael Rosenbloom, *principal*
Craig Burkett
Clayton Hoener
Dorothy Han
Mark Beaulieu
James Orent

VIOLA

Scott Woolweaver, *principal*
Emily Bruell
Barbara Wright
David Rubinstein

CELLO

Ronald Lowry, *principal*
Karen Kaderavek
Rhonda Rider
Jan Pfeiffer

BASS

Robert Caplin, *principal*
Henry Peyrebrune

FLUTE

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Randolph Bowman

OBOE

Peggy Pearson, *principal*
Diza English

CLARINET

William Wrzesien, *principal*
Bruce Creditor

BASSOON

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Judith Bedford

HORN

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TRUMPET

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Bruce Hall

TIMPANI

John Grimes

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Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall. For your shopping convenience, the boutique will be open before the concert as well as during intermission.

Staffed by volunteers, the boutique will have the H&H shirts, tote bags, coffee cups and more. Perfect for gifts or for yourself. Proceeds to benefit H&H. Thank you for your support.

KEITH JARRETT

Over the past two decades Keith Jarrett has come to be recognized as one of the most creative and complete musicians now before the public. As pianist, composer, and improviser, he has communicated the essence and integrity of a wide spectrum of musical traditions and idioms, both written and improvised. His work in jazz, classical, and contemporary music has been distinguished by an unusually focused musical vision.

Born in 1945, Keith Jarrett was a child prodigy who began piano at the age of three, and started formal studies in composition at the age of fifteen. He attended Boston's Berklee School of Music and subsequently passed up a scholarship to study composition with Nadia Boulanger in Paris, choosing instead to move to New York to play jazz. Jarrett soon broke into the New York jazz scene, playing with jazz musicians such as Art Blakey, Rahsaan Roland Kirk and Charles Lloyd. After three years of touring and recording with the Lloyd Quartet, he had established himself as one of the most gifted young pianists around, and in the late 1960's he formed the American Quartet with bassist Charlie Haden, drummer Paul Motian and saxophonist Dewey Redman. Before disbanding in 1976, the quartet became one of the finest acoustic performing groups of its kind, touring extensively and recording ten award winning albums.

In 1972, Keith Jarrett began a collaboration with Manfred Eicher and the German record label ECM. Jarrett has released over forty records with ECM including such landmark solo piano recordings as *Solo-Concerts*, *The Köln Concert* and *Sun Bear Concerts*, which have sold several million discs to date. These solo piano improvisations have redefined the role of piano in contemporary music. Other Jarrett/ECM releases include recordings by the Standards Trio, with bassist Gary Peacock and drummer Jack DeJohnette, the American Quartet, and the Scandinavian Quartet featuring saxophonist Jan Garbarek.

There are also several Jarrett orchestral and chamber music recordings including Jarrett compositions performed by the Stuttgart Radio Symphony, the Syracuse Symphony and the Sudfunk Symphony, a recording of solo-piano transcriptions of the music of mystic philosopher-teacher G.I. Gurdjieff, and "Spirits," a two-record set of essential, primal music, reminiscent of various ethnic and medieval music traditions with Keith Jarrett performing on wooden flute, recorders, hand drums, percussion, guitar, chant, and piano. Jarrett has also released a recording of clavichord improvisations entitled *Book of Ways*. New work includes a piano recording of the entire Bach *Well Tempered Clavier, Book I*.

Over the past several years, Keith Jarrett has divided his performance schedule between tours with the Standards Trio and the performance of classical and contemporary piano literature. Past concert programs have included performances of concertos by Bartok, Stravinsky and Samuel Barber, with prominent orchestras including the Philadelphia Orchestra and the Atlanta Symphony. In solo recitals he has performed works by J.S. and C.P.E. Bach, Beethoven and Shostakovich, at Lincoln Center, the Kennedy Center and Symphony Hall in Boston.

Sacred Ground, a work commissioned by the Chamber Music Society of Lincoln Center, received its first performance in December 1985, with Mr. Jarrett at the piano joined by Richard Stoltzman on clarinet, Fred Sherry on cello, and Paula Robison on flute. The Jarrett composition *Elegy for Violin and Orchestra* premiered in 1986 with the New Japan Symphony, and received its first American performance with the Philadelphia Orchestra under Dennis Russell Davies.

Keith Jarrett's numerous awards include a *French Grand Prix du Disque*; four *Deutscher Schallplattenpreis* (the German Grammy); two American Grammy nominations; Album of the Year awards from *Time*, *The New York Times*, *Stereo Review*, *Downbeat*, *Swing Journal (Japan)*, and *Billboard*; two Italian Critic's Prizes; two German Critic's Prizes; Jazz Artist of the Year Awards from *Rolling Stone* and *Billboard*; and Jazz Pianist of the Year from *Downbeat* and *Keyboard Magazine*.

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